NOTES.

[Of the following notes, some are by the author himself, and are marked E. G. Others are by the editor, and are marked W. W. S. Others, again, are from a copy containing MS. annotations by Mr. Swift, and are marked E. L. S. See the Preface.]

P. 11, l. 14. On the subject of English sounds, the reader should consult Mr. Sweet's Handbook of Phonetics, especially his table of consonants at p. 112, where the symbol $g$ is used to denote the sound of $ng$. Comparing Dr. Guest's results with this table, we may observe that Mr. Sweet includes the letter $j$, which Dr. Guest does not mention. From pages 6-10 of the present volume, we gather that the "twenty-two" sounds include "thirteen that are vocal," viz. $b$, $d$, $g$, $v$, $zh$, $s$, $zh$, $w$ (see p. 9), $m$, $n$, $g$, $l$, $r$ (see pp. 7 and 8); and "nine more whisper sounds," viz. $p$, $t$, $k$, $f$, $th$, $s$, $sh$, $wh$, $h$ (p. 9).

The statement that "the vowels are eleven in number" causes some difficulty. I do not feel quite sure as to the sound intended by $u$ in $put$. If it rime with $but$, then there is no mention of the sound of $oo$ in $foot$; and if it rime with $foot$, then there is no mention of $u$ in $but$. It is clear that, on either hypothesis, one of the sounds has been left out which should be included. Again, there is a difficulty in the statement that "the diphthongs are twelve"; we must, in any case, read "fourteen," because we have actual mention of $ei$, $oi$, $ou$, and $elevens" others. But, in fact, there are two more, viz. the sound of $ai$ in $hair$, and the peculiar sound of $ir$ in $bird$ in Southern English, the $r$ not being trilled. See Sweet's Handbook of Phonetics, p. 110.

But at p. 107, Dr. Guest gives a list of "Short Vowels," and "Long Vowels." Here not only the $u$ in $pull$ is mentioned, but (on p. 108) there is also mention of the $u$ in $put$. And further, at p. 108, note 1, we find that the sound of $ir$ in $bird$ (or, what is the same thing, that of $ur$ in $burn$) is distinctly recognized, and its right value assigned as being merely the long sound of $u$ in $burn$. This is clearly marked by Mr. Sweet, who uses the notation [bæn] to represent $burn$, and [bɛn] to represent $burn$.

We hence draw the conclusion, that the author has himself seen that his first statement, on p. 111, was erroneous, and has, in fact, increased the number of vowels to thirteen. To use his own examples, these vowels occur in the words $fathom$, $merry$, $pull$, $Poll$, $pull$, $father$, $Mary$, $pee$, $pull$, $pool$, $note$, $burn$, $burn$. There is still one difficulty left, viz. that the example $Mary$ has here been substituted for $ate$ at p. 11. But the sounds are really different; the $a$ in $Mary$ is the same as the $ai$ in $hair$, and is to be considered as a diphthong.

The corrected statements may, finally, be thus expressed. There are, in English, thirteen vowels, occurring in the words $pat$, $pet$, $pit$, $pot$, $bull$, $but$,
NOTES.

*father, fate, peal, pall, pool, note, bird.* There are also four diphthongs formed without the use of *y,* viz. the sounds in *bite, boy, out, hair.* If we include such as made by prefixing *y,* we must add to these, not "eleven others formed by prefixing *y* to the eleven vowels," but thirteen others formed by prefixing *y* to the thirteen vowels. Examples may be seen in the words *yap, yell, yif, yon, young* (as pronounced in the North of England, but unknown to our ordinary Southern speech), *young* (as pronounced in London), *yard, Yates, yean, yawl, yule, yoke, yearn.* I have here substituted *Yates* for *yare,* because the sound following *y* in this word is, properly, a diphthong. We might, theoretically, prefix *y* to the other diphthongs, producing the combinations *yf, you, yow,* but such combinations do not practically occur, except in the peculiar cry *Yoicks!* and in the provincial English *yowt.* Even thus we do not quite exhaust the list, for the words *yore, year, your,* present sounds hardly included in any of the foregoing.

It will be seen that the subject of the pronunciation of our English vowels and diphthongs is one of considerable difficulty.—W. W. S.

P. 13, l. 15. Read this line as Walker and his school would read it—"*Melojus* murmurs"—its *melody* is altogether lost, though the precise number of syllables is preserved. *Open* it—"*melo-di-ous,*"—and though we sound eleven syllables instead of ten, the imitative melody is preserved.—E. L. S.

P. 22, note 1. Etymology tells us that the word *syllable,* borrowed from Greek through the media of Latin and French, is derived from the prep. *σω* and the verb λαμψάων. The Welsh *silleb,* a syllable, is merely borrowed from English, and also appears as *sillaf* and *sill.* The derivation of this *silleb* from *eb,* an utterance, and *sill,* an element, is one of the numerous extraordinary assertions that are to be found in Pugh's Welsh Dictionary, but have no foundation in fact.—W. W. S.

P. 31, l. 14; and note 1. On the other hand, the form *Eloy* certainly does occur in English verse, viz. in Lyndsay's Monarché, b. ii., l. 2299.

Sanct *Eloy* he doith staitly stand,
Ane now hors school in-tyll his hand.

Here the initial *e* is not elided, as suggested; but, on the contrary, is accented. So again in Lyndsay's Monarché, b. ii., l. 2367.

Sum makis offrande to sanct *Eloy,*
That he thare hors may well conuoye.

Brand, in his Antiquities, quotes from a book called the World of Wonders, where there is mention of "St. Eloy, who is the saint for smithest." *Eloy* is the invariable O. French spelling of Eligius, whose life is given in Butler's Lives of the Saints, under December 1. He was a goldsmith, and master of the Mint to Clotaire II., Dagobert I., and Clovis II. He was also Bishop of Noyon. Sir H. Nicolas, in his Calendar of Saints' Days, mentions "Eligius, bishop and confessor, Dec. 1," and "Eloy, a Scotsman, bishop of Voion in France, Dec. 1." He seems unaware that these two names represent the same person. He was not a Scotsman or *Gaël,* but a *Gaul;* and he was bishop of Noyon, not of Voion. He became the patron saint of goldsmiths, farriers, smiths, and carters. When, in Chaucer's Friar's Tale, the carters says,

"I pray God saue thy body, and seint Loy,"

it is clear that *Loy* is here short for *Eloy,* that is, Eligius. And the name was
certainly frequently so shortened, as in the example from Churchyard in the note to p. 31. The Catholicon Anglicum (A.D. 1483) actually gives: "Loye, elagius (sic), nomen proprium." Sir T. More, ed. 1577, p. 194, says: "St. Loy we make an horseleche," &c.

"And Loye the smith doth looke to horse, and smithes of all degree,
If they with iron meddle here, or if they goldsmithes bee."

Barnab"y Googe (as cited in Brand).

There is a half-ruined chapel near Exeter called St. Loyes; and Dr. Oliver, in his Ecclesiastical Antiquities in Devon, calls it St. Eligius' Chapel or St. Eloy's Chapel (The Academy, June 5, 1880, p. 422). There is a district called St. Loyes in Bedford. There was a St. Loy's house in Wedon-Pinchney, Northamptonshire, mentioned in Bridges' Hist. of that county (Brand).

Hence, without giving any opinion on the scansion of the line of Chaucer here cited, I am still inclined to suppose that Loy means Eligius in this passage as well as in the Friar's Tale. Mr. Furnivall's theory is, that it means "the holy law," the prioress being too dainty to swear by any saint at all. This question was discussed in The Academy, May 29, June 5, 12, and 19, 1880. I remain of the same opinion still.—W. W. S.

P. 33, l. 27. It can hardly be conceded that de is "the old and proper termination of the perfect;" for the fuller form -ode, as in luf-ode, is sufficiently common, and the Gothic has -ida, -aida, -oda, as in lay-ida, I laid, hub-aida, I had, spill-oda, I told. This suffix -ode became -ode, and also appears shortened to -de, -te, or occasionally -cd, according to the form of the preceding stem. See, on this subject, Chaucer's Prioresses Tale, ed. Skeat, 2nd edit., Introduction, p. li.—W. W. S.

P. 35. Another example of quaint for acquaint occurs in the following:

Than went this Ottobone thorough out the cunte.
And quaynited him with ilkone, lewde and ordine.

Rob. of Brunne, tr. of Langtoft, p. 225.—E. G.

P. 37, l. 18. But in the edition of Ben Jonson's Works, published by Routledge in 1860, the line stands thus:

To strangle headstrong husbands, rob the easy.—W. W. S.

P. 39, l. 11. With 'cide for decide, compare 'liver for deliver. "Most 'liver lads of Lancashire."—Flooden Field, 1337, 1363. "And letters 'lered to the king."—Ib. 1444.—E. G.

P. 40, l. 2. This is somewhat obscure, but probably implies that w occurs in A. S. between two vowels, as in feower, four. It cannot be meant that the w in feower stands for g, as we know that it does not.—W. W. S.

P. 42. So also quare for quiet.

To whom Cordella did succeed, not raigning long in quate.

Warner, Albion's England, ch. 14.—E. G.

P. 45. Compare—

With all | the grisly le| gions | that tscoop
Under the sooty flag of Acheron. Comus, 603.—E. G.

P. 46, last line. Observe, that in l. 2 of the quotation on p. 47, Spenser has bloom. This renders it very probable that by bloom or blowen he really intended the word bloom, which he (or his printer) misspelt from confusion with
NOTES.

blossom. Perhaps he thought bloom was short for blossom. As a fact, the Icel. blómi and A. S. blōstma are distinct yet allied forms, from the same root.—W. W. S.

P. 50. Compare fel'ny for felony.

An erle than wes ner hym by
That sowe a man in hy's felny.

Wyntoun, vi. 13, 90.

See this quotation in Jamieson, s.v. Felny.—E. G.
[N.B.—In scanning these lines, trill the r in erle; it is practically dissyllabic—er'l.—W. W. S.]

P. 51, last line. It is difficult to see what is meant. If the i in having be elided, the word becomes hav'ng, which is unpronounceable. The truth is, rather, that having is so rapidly pronounced that the two syllables are made to occupy no more than the time of one. This is a principle which the author does not at first admit, and in opposing it strains many examples so as to force the pronunciation into very difficult forms. It is necessary to draw attention to this, because it appears to me that, as the work advances, the suggestion here made is practically given up. As this is an important point, see the note to p. 176.—W. W. S.

P. 53, l. 15. With probal, comparo hospital, used for hospitable; Fuller, Church Hist. bk. v. p. 197.—E. G.

P. 53, l. 27. The reference is obviously to Barbour's Bruce, which commences with the lines:

Storyss to rede ar delitabill,
Supposs that thai be nocht bot fabill.—W. W. S. (See p. 190.)

P. 56, l. 9; p. 51, l. 9. See many examples in Ritson's note to Two Gent. of Verona, Boswell's ed. p. 137.—E. G.

P. 63, l. 3. To the treatment of horrible as a dissyllable, objection may be taken; see note to p. 51 above.—W. W. S. Rather is it trisyllabic.—R. L. S.

P. 63, l. 9. Compare the Rouchi resonape, abominape, for French raisonnable, abominable.—E. G.

P. 69, l. 14. The scansion of this line is very uncertain; see it discussed in Chaucer's Prioresses Tale, &c., ed. Skeat, note to Group F, l. 20.—W. W. S.

P. 71. Compare—

From'Greenwich to these sands, some scurvy-grass do bring,
That inwardly applyd's a wondrous sovereign thing.

Drayton, Polyolbion, s. 18 (near the end).—E. G.

P. 76, l. 18. The rule here given, defining the syllables on which the secondary accent may fall is, I have no doubt, a correct one. But it is difficult to say under what circumstances the Anglo-Saxon poet availed himself of the privilege. I incline to think, that when a word, accented on the last syllable but two, closed an alliterative couplet, no secondary accent was made use of, unless wanted to make up the two accents, without which no English section can subsist. When such a word closed the first section, and the two necessary accents were provided for, I think there was no secondary accent, except in cases where the second section began with an unaccented syllable. These two rules have been deduced chiefly from an examination of Cædmon's rhythms. They are laid down with some degree of diffidence, but they seem to agree so
well with the general character of Anglo-Saxon rhythm, that I have not hesitated to correct, in the Errata [to the former edition] the scansion of any verse, in which they have not been observed. — E. G.

P. 77. The verses here quoted are from Sir Philip Sidney; see p. 151. — W. W. S.

P. 78, l. 11. The same rhythm is found in the Dutchish poetry of the same date; see De Const van Rethoriken, by Matthys (?), de Casteleyen, A.D. 1550, quoted by Mone, Alt Niederl. Volks Litt. p. 31. — E. G.

P. 93, l. 20. Rather scan the line thus:

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Of wo | decraft | wel coude | he al | th' usag | e.
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That is, read wodcraft (trisyllabic), and wel coude he, not he coude wel. As to wodes being disyllabic, the author has already stated it to be so on p. 28. — W. W. S.

P. 94, l. 12. The statement that Chaucer makes acle but one syllable seems to be an oversight; for obstacles, miracles (both trisyllabic) are quoted just above. So also mirâcle, triâcle (Man of Law's Tale, 477); cardâcle, triâcle (Pardoner's Tale, Group C, 313). An unmistakable example is in the Man of Law's Tale, 536—

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* For but | if Christ | o|pen mira | cle kyth | e. --W. W. S.
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P. 99, l. 23. By uncut, is meant the prov. E. word more usually written unked; yet, strictly speaking, unked answers rather to M. E. unked, pp. of the causal verb kithen, itself a derivative from couthe. But we may, without objection, instance the pronunciation of uncosth which survives in the Lawl. Scot. unco', as having its accent on the first syllable. — W. W. S.

P. 99, l. 28. There are two prefixes spelt mis-. In mis-chance, mis- is from O. F. mes, Lat. minus, orig. an adverb. In mis-deed, mis- is a Teutonic prefix, also of adverbial origin. In neither case is it a preposition. — W. W. S.

P. 105, l. 30. As to the pronunciation of the final e in Chaucer, see Ellis, Early English Pronunciation, Chap. IV., and the introductions to the Selections from Chaucer in the Clarendon Press Series. — W. W. S.

P. 111, l. 25. It is strange that a poet with Iran's sensitive ear could have been so observant of the ungraceful jingle of "Maunders amber." The elisions in "Ling'ring lab'rinths" spoil the representative rhythm which Iran's instinctive sense of harmony had surely intended. Read the line with a slight opening of the middle syllables, "In lingering lab'rinths creep," and note the effect. The admissibility and the beauty of a semi-elision depend on its position in the line. — E. L. S.

P. 119, l. 1. But the printers of Spenser's Fairy Queen certainly altered the spelling in some instances in order to produce a rime to the eye as well as to the ear. There can be no doubt of this; and one example may suffice. In Bk. i. c. 8, st. 10, the verb to quize is spelt qnighe, merely because it rhymes with light, bright, and might. What Spenser himself did, was to alter, not the spelling, but the form or pronunciation of the word, in order to get a rime. Of this also there is no doubt; for he uses cherie instead of cherish merely to secure a rime to merry, bk. vi. c. 10, st. 22. Considering the great length of the Fairy Queen, it is a marvel that the faulty rhymes are so few. That the general execution of the work is of marvellous excellence, no one will be disposed to deny. — W. W. S.
NOTES.

P. 131. Compare also:—
Ripe are their ruffs, their cuffs, their beards, their gait.

Ben Jonson, Epigram 92, l. 6.—E. G.

P. 134. Compare also:—
And in all thing, full suth to say,
Is nought needful, na speidful ay.

Wyntoun, 9, 20, 46.—E. G.

P. 137, l. 3 from bottom. The former edition has “Hàttalykia,” which I have corrected to “Hàttalykill.”—W. W. S.

P. 139, l. 3 from bottom. It may be doubted whether the vowels in reigning and raging corresponded in the 16th century.—W. W. S.

P. 142. Compare also:—

The Dean was small—his soul was large,
He knew his duty to discharge.
He loved | his chap| ter, treat| ed all |
His dig| nit| ries, vic| ies are char| ed
From Tall | boy down | to lit| tle Wcr|rall.

Dean Percival: A Description in Answer to the Journal
(Swift’s); in W. Scott, Life of Swift, p. 271.—E. G.

P. 142, l. 15. Dryden, and this in his earlier time, was I think the latest of our poets who used this rime.

No comet need foretell his change drew on,
Whose corpse might seem a constellation.

Death of Lord Hastings, 65.—E. L. S.

Dryden also rimes alone with fruition; see his Panegyric on the Coronation, l. 69.—W. W. S.

P. 145. According to Bohn’s Lowndes, the first edition of Creech’s translation appeared in 1684. In that edition, the peculiar rime here noted is not to be found.—W. W. S.

P. 160, l. 4. Consult the Table of Rhythms at the end of the Preface.

P. 163. The lines beginning “My former hopes,” &c., are from Cowper’s Olney Hymns. The lines beginning “My soul is beset” are by the Rev. J. Newton; also from the Olney Hymns, as printed in Newton’s Works, iii. 580, 3rd ed. 1824. For “mercy” read “pity.”—W. W. S.

P. 165. Additional examples are these.

The wakened laverock warbling springs,
And climbs the early sky,
Win|nowing blithe | her dewy wings
In morning’s rosy eye. 

Burns, To Mr. Cunningham.

Dick heard, and tweedling, ogling, bridling,
Turn|ing sharp round|, strutt|ing and sid|ling.

Cowper, Pairing Time Anticipated.

And we | did speak | on|ly to break
The silence of the sea.


The swift | swal| ow pursu’th | the fly| es smale.

Surrey, Desc. of Spring.
NOTES.

Anon | out | of the earth | a fabric huge |
Rose like an exhalation. Milton, P. L. 1, 710.

Whoe'er saw | a colt | wan' ton and wil'd |
Yok'd with a slow-foot ox on fallow field, &c.
Hall, Satires, Book 1, Sat. 6.—E. G.

P. 167. Compare also:—
Exile, or ignominy, or bonds, or pain. Id. 2, 207.
And saw an hand—armles, that wroth ful faste.
Chaucer, Monkes Tale, Balthasar.

Preach some philosophy to make me mad,
And thou shalt be: canonized, Cardinal. K. John, 3, 4, 51.
Burn'ing for blood, | bor'ny and gaunt | and grim.
Thomson's Seasons, Winter, 394.—E. G.

P. 172, first line. There are two versions of the lricke of Conscience. That by Hampole is in octosyllable metre. The other version, by an anonymous author, is in heroic verse; but I do not know that it can be proved to be older than Chaucer's poems in the same metre. Chaucer's metre, it may be here observed, is much more regular than has been commonly supposed.—W. W. S.

P. 175, l. 20. In the two first of these instances, om' nuous, pull'r, the elision is difficult and offensive.—E. L. S. I suspect that what is here called "the fashionable opinion" is, after all, the true one. I am here quite on Thelwall's side. See the next note.—W. W. S.

P. 176, l. 17. On the contrary, I think that the pettiness of the delinquency may be pleaded. It does not at all follow that, if a short syllable may be obtruded, so may also a long one. It is just because it is short that it may find place; and I do not see how to reconcile the doctrine here laid down with other passages. The examples on p. 167 from P. L. 4. 138, 2, 861, 2.*1021 seem conclusive; for in the phrases lof'test shade', purp'e'tual arg'omy, with dif'ficul'ty and ta'hour, we have feet which contain three syllables. It cannot be right to say left'est, perpet'ual, difficult' and labour. Again, on p. 166, we have sor'row and pain | and tem'ple and tow'ers, clear examples of triasyllabic feet. It is, perhaps, proper to point out that, in the former edition, the line from P. R. 3, 267 was quoted in the form—

For | est and field | and flood | tem | ple and tow'er (sic) |

and it is probable that the author supposed the final e in temple to be elided. But as the true reading is temples and towers, such elision becomes impossible, and the theory fails. I believe the author afterwards conceded this point, for examples of triasyllabic feet abound in the later part of the book. Thus, to take a page almost at random, on p. 217 we find is as fair in one foot; and, in the very next example, where|fore do I | ; and yet again, just below, fra|ility, thy name]. The true rule concerning triasyllabic feet is simply this, that the intrusive syllable should be as short and light as possible. A good example is given by Pope's favourite line, quoted on p. 111.

The free | zing Tan | ais through | a waste | of snows |.
Here the intrusive syllable is the second a in Tana-is, and is very light and short, as it should be. It adds a great beauty to the verse, as may easily be perceived by reading Tannis instead of it, and comparing the results. It is rather to be admired than condemned; and as Dr. Guest well puts it, "the voice lingers with the river" (p. 112).—W. W. S.

P. 176, note 1. The etymology of heir from Lat. heredem, acc. of heres, is quite right. The spelling with h is far older than the 16th century. It occurs in the Ellesmere MS. of Chaucer, Group B, l. 766, where the Cambridge MS. has ayr; and it occurs as heir in Anglo-French in the Statutes of the Realm, p. 48, A.D. 1278. The Dutch oir is merely borrowed from the Old French hoir, another form of heir. As regards the latter part of the note, we know that both suit and suite are of French origin. What is meant by the statement that the word has formed "part of our vulgar tongue since the days of Alfred," I cannot conjecture.—W. W. S.

P. 180, l. 1. The first four lines are imitated in the Gulliverian ode [by Swift, Works, ed. Scott, xiii. 365], beginning

    In amaze
    Lost I gaze,

playfully supposing that short men must write in short metre, whilst the Brodăningas poet uses ultra-Alexandrine.—E. L. S.

P. 182. The poem by Cowper will be found among his Olney Hymns.

P. 189. [Some examples have been omitted here which appeared in the first edition, because in a note at the end of vol. 1 of that edition they are said to be wrongly scanned. In the same note occur the following remarks.—W. W. S.]

In Beowulf, l. 3637, is found the passage—

    warnon her tela
    Willum bewenede : thu us wel dohast

and in the translation, just published by Mr. Kemble, is the following note, "The alliteration is upon thu, and Thorpe therefore suggests bethenede." The proposed amendment is an ingenious one, but still I think it was somewhat hastily adopted in the translation, for the chief alliterative syllable in the last verse is certainly wel not thu,

    Wil|lum bewen|ede : thu | us wel | dohast

In the preface (which exhibits much curious research and speculation, though I cannot agree in its conclusions) certain proper names are reduced, by a variety of hypothesis, to the following series;

<table>
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<tr>
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<tbody>
<tr>
<td>Æter-Mon.</td>
<td>Finn.</td>
<td>Wig.</td>
</tr>
<tr>
<td>Here-Mod.</td>
<td>Freawine.</td>
<td>Gewis.</td>
</tr>
<tr>
<td>Scælda.</td>
<td>Freothowalda.</td>
<td>Elesa.</td>
</tr>
</tbody>
</table>

"And here we have the remarkable and pleasing fact, that of all the twenty-four names, two only (Beowa and Tætwa) do not stand in alliteration with one
another, from which we may reasonably assume, that in times older than even these most ancient traditions, another and equivalent adjective stood in the place of Tatwîy. I have quoted this statement, respecting the alliteration, which, it will be seen, is made the groundwork of an important inference, in order to point out two oversights, that seem to have escaped the author. There is certainly no alliteration between Wô'ûn{} and Bedr-Wîgû, nor between Lî|ter-Mon and He|re-Mod. In the last case, indeed, secondary accents may fall on the syllables Mon and Mod, but such accents cannot support an alliteration.—E. G.

P. 200, l. 23. The word ferryle can only be marked as fer|ryl|e. We cannot lay stress upon the e. Hence it is not an example of 5 l : 5.—W. W. S.

P. 212, l. 9. Another example is in the following:

Give the like notice
To | Valen|tius : Row|land and Cras|sus.

Mirror for Magistrates, 5, 1 (Collier's edition).—E. G.

P. 222. An example has been omitted on this page, as the scanning of it was said to be incorrect in a note to the former edition.—W. W. S.

P. 240, last line but one. I should read sena|to|rs as a tri-syllable.—W. W. S.

P. 270, l. 20. The elision of the final e is occasionally a matter of much doubt. Ormin slided it, both before a vowel, and also before the 6. In Anglo-Saxon verse, it was sometimes elided, sometimes not; but whether the elision was regulated by rule, or left to the caprice or convenience of the poet, I cannot say. When quoting the verse in p. 159, l. 35, it escaped my recollection, that this verse had already been scanned by Conyberc, and (as he elides one of the e's) scanned differently from what appears in the text. The reasoning, however, is but slightly affected by this oversight.

In many compound sections, besides the regular alliteration, which binds together the comple|t, there is a kind of subordinate alliteration, which is confined to the section, and may therefore be called the sectional. In the following examples, the syllables, which contain the sectional alliteration, are written in italics.

Heard|es hel|le wit|es : thæs | the he wat|es | with heof|nes weal|d|end

See p. 270.

Migt|ig on mod|e yr|re : wearp | hine os | thæt mor|ther-in|man

Worp | te man | him hit | to wit|e : hyr | a wor|uld was | ge|hyr|f

p. 274.

Hearm | on this|se hel|le : we|la ah |te ic . min|ra hand |a gewea|ld

p. 336.

Ne | gelyf|e ic | me nu |. thæs leoh|tes fur|thor : thæs | the him thenc|eth

lang|e niot|an.

Forswap|en on | thas sweart|an mis|tas : swa | ho | ne mig|en|igo syn|ne
gestal|an.

Ib.

Swa mig|tigne on | his mod|getho|te : he | let hin|e swa mic|les weal|dan.

P. *

This sectional alliteration is worthy of notice on two accounts. First, it
714

NOTES.

strenthens the hypothesis, advanced in p. 261, as to the origin of the compound section; for, in most cases, the alliterative syllables are so distributed, as to give the compound section all the properties of an alliterative couplet. And, secondly, it countenances the opinion thrown out in p. 569, that the solitary section, sometimes met with in Icelandic poetry, is merely the concluding portion of a compound section. If we suppose the sectional alliteration $b$ to fall in the latter part of a compound section, and the regular alliteration $a$ in the first part, we might divide the whole couplet, so as to get an alliterative couplet and supernumerary section—the alliterative syllables being thus distributed:

\[ \text{a} \quad \text{a} \\
\text{b} \quad \text{b} \]

The student may sometimes be led, owing to the sectional alliteration, to consider a compound section as a regular alliterative couplet. Perhaps the verses in pp. 348 and 356 might have been better scanned, as follows,

He | was Thra|ciu-thiod| a al| dor : and Re|tie-ric| es hird|e
Thet mod | mon | na en|iges : eal|lunga to | him æf|re meæg | onwen| dan

The first of these couplets is bound together by a very weak alliteration (he and hird)$^e$; but still I think such a scansion of the verse preferable to the one given in the text, inasmuch as the latter makes the middle pause fall in the midst of the compounds Thracia-thioda and Retia-rices—a mode of division, which I believe is unexampled in Anglo-Saxon poetry.—E. G.

P. 283, l. 7 from bottom. Compare the following:

A broad | bream| : to please some curious taste.

This line is cited, from Waller, in Todd's Johnson, s.v. *Bream.*—E. G.

I give this note as exemplifying the uncertainty attaching to quotations at second hand. I have found the line, after some search, in Waller's Battle of Somer Islands, c. 3; and it turns out that the rhythm of the line is quite different, the word *As* being omitted from the beginning. The line really runs thus:

As | a broad bream | : to please | some cu|rious taste|.—W. W. S.

P. 310, footnote, l. 2. Further examples are these:

"In Saynte Sydwylle is Paroche, ther as she was byhedded, ys a well," &c. Chartulary of St. John's Hospital, Exeter; quoted in Archaeological Journal, No. 60, vol. xv. p. 316.

"The bages (badges) that he (Duke of York, father of Edw. IV.) beareth . . . . ys the fawcon with a mayden ys hedde and hur here hangyng abowte hure shuldris with a crowne aboute hir nekke."—Digby MSS. No. 82, quoted in Archaeological Journal, No. 17, p. 226.—E. G. [The latter reference is wrong.]

So also in the following:

And the sone-is name, Bertram debonnaire.

Romans of Partenay, 28.

In the same poem, l. 5750, the genitive of Tristram is written Tristram-is, afterwards altered, in l. 6008, to Tristram hys. See, on this point, the note to Specimens of English, Part II., ed. Morris and Skeat, sect. 18, l. 96.—W. W. S.

P. 336, note 1. Bosworth gives rūmian, romigan, with the explanation:
NOTES. 715

"cedere, evacuari;" the references are not easily to be verified. But the rōmia as used by Cadmon is quite a different word, occurring nowhere else in A. S. It appears to be allied to O. Saxon rōmiæs, also a difficult word. The probable sense in this passage is "possess," an equivalent to ðegan in the preceding line.—W. W. S.

P. 358, note 5. Glaive has no connection with A. S. lēf.—W. W. S.

P. 370, l. 19. The statement that "many of the letters are illegible" is due to Thorpe, who gives a copy of this poem in his Analecta, p. 153, which is quite correct as far as is here quoted. He then quotes three more lines (divided by him into six) with a note that "the last six lines are in a different and almost illegible hand." He then gives six asterisks, which I, in reading him, supposed to mean that the rest is illegible. But on examining the MS, I find that the poem breaks off altogether, and there is no more of it. The last lines are certainly in a different and later hand, but are not illegible; and as I read one word differently, I here give them. The poem is continued thus:

For sone bið pin hæfet. Faxes birened .
al bið ses faxes . feirnes forseden .
næle hit nan mit fingres . feire stracen .

* For soon will thy head bê becheved of its hair,
Wholly will the fairness of the hair be shed [spoiht],
No one with their fingers will fairly stroke it.

The word misread by Thorpe is feire, for which he prints frang, destroying the sense.—W. W. S.

P. 378, note 2. If we refer to p. 384, note 4, we see that there is no reason why we should not take With-myrginges as the name of a people, the "With-myrgings," or dwellers near the Myrgings. The Myrgings, or rather Myrcings, are "the dwellers near the mark" or boundary, and the With-myrgings are "the dwellers on the other side of or beyond that boundary." We might then translate "for the With-myrgings." But of course the whole passage is very obscure. (In l. 4 on this page, the word is misprinted myrgerings. This is a misprint in the former edition which I failed to notice till too late).—W. W. S.

P. 380, note 6. The n in Gundaharics is by no means intrusive. The A. S. guð, battle, has a long u, precisely because it stands for guðh, and is cognate with M. H. German guð, battle, whence M. H. G. gundfanu, battle-standard, and (through the French) Eng. gunfanon or gongalen.—W. W. S.

P. 398, l. 19. Cowper's "trilling" will be found in his letter to the Rev. John Newton, July 12, 1781, beginning—"My very dear friend—I am going to send—what, when you have read—you may scratch your head—and, say, I suppose—there's nobody knows—whether what I have got—be verse or not."—W. W. S.

P. 405, l. 13. See the "Grammatical Analysis" of Layamon's language prefixed to Madden's edition. He notes "that sometimes, but rarely, the noun takes -en;" but it seems to be quite exceptional. He also notes that "occasionally the definite form [of the adjective] has the final -n, as than evelm, thare athelum, and beno oden."—W. W. S.

P. 406, note 3. Ernley means Lower Arley or Arley Regis, 3½ miles southeast of Bewdley, in Worcestershire; see p. 683.—W. W. S.

P. 407, note 7. I do not take sec to be the genitive. Sec-strond is a compound word, like Mod. E. seaside.—W. W. S.
NOTES.

P. 410, l. 14. Surely *dale* should be marked *dæl*e. The whole stress of the verse comes on the former syllable of this word.—W. W. S.

P. 416, l. 3 from bottom. This strong accentuation of the prefix *un-* is very forced. No doubt it had a strong accent at first, but it is probable that by this time it had lost much of its original force, and the analogy of the other lines suggest the scansion: Child | unthe | and | thral | unbux | sum. Every one now says *unbuxom*, not *unbuxom*, and such an accent must be very old.

P. 416, last line. It is clear to me that *wo* was accented. The accent is not marked, because the theory is, that two accented syllables cannot come together; which I do not admit. Indeed, Dr. Guest has examples of accents in close contiguity, at p. 281, ll. 3, 9, 15, 20, 25, &c. I therefore scan the line thus:

All\[so sei\]|de Bed\[e\] : wo | ther\[e\] theod\[e\].—W. W. S.

P. 418, l. 8. I should mark the scansion thus: that to | my song \[e\] lith\[e\].—W. W. S.

P. 418, l. 15. I should also put an accent on *so*.—W. W. S.

P. 420, l. 11. I should also put an accent on *horn*. So also in l. 13.—W. W. S.

P. 420, l. 23. I should also accent *la\[i*].—W. W. S.

P. 428, l. 25. I should rather scan it thus: That he | for the | &c:—W. W. S.

P. 432, l. 13. Here five accents are marked. As in the other lines, there are only four. Scan it thus:

Hi lou\[d\] hur\'[al\[le\] : with her\[e\] mi\[ste\].—W. W. S.

P. 436, l. 23. I should scan it thus:

Dene\[m\]ark : and | that ther\[il long\] es.—W. W. S.

P. 460, l. 4. I should accent *herde* (written for *herd*), and perhaps also *sop*.—W. W. S.

P. 465. [Examples of alliteration occur in modern poetry, as in the following.]

Broad and brown below

Extensive harvests hang the heavy head.


So he in his bed

Turns his sides and his shoulders and his heavy head.

*Dr. Watts, The Sluggard*, st. 1.—E. G.

A large number of similar examples might be quoted. Thus Shakespeare has—

Full fathom five thy father lies—

Though thou the waters warp,

and the like. Gray writes—

Ruin seize thee, ruthless king;—

Weave the warp, and weave the woof,

The winding-sheet of Edward’s race.

And Pope writes:

Puffs, powders, patches, bibles, billet-doux.

*Rape of the Lock*, l. 138.

But the most curious example is in Spenser, *F. Q. 3*, 10, 31:

But minds of mortall men are muchell mard

And mov’d amisse with massy mucks unmeet regard.—W. W. S.
NOTES.

P. 476, note 4; 477, note 1. The name Orm has never been fully cleared up; the author also calls himself Ormin in another passage, where the accent falls rather on the ō than on the o. I do not see why Orm may not mean "serpent;" and Ormin may then answer to Icel. orm-inn, i.e. "the serpent," with the post-positive definite article. The name of worm may sound ludicrous in modern English, but the word formerly meant "serpent" or "dragon," and had quite different associations, being (like bear or deer) a suitable name for a warrior. The Latin Arminius is merely a Latin travesty of some German name, possibly of Irmin; and it seems to me quite certain that Arminius and Ormin are in no way related.—W. W. S.

P. 483, note 5. The Latin version is not the original; on the contrary, Morton shews that the Latin is a translation from the English.—W. W. S.

P. 510, l. 30. See Aeneid, iv. 174.

P. 511, l. 16. See Metamorph. ii. 761.

P. 518, l. 3. This conclusion is a very bold one; it is as much as to say that all the accents are on the unaccented syllables. I would therefore scan it thus:

\[\begin{align*}
A\mid ve\ maj\ ris\ stel\ la \\
De\mid i\ ma\ ter\ al\ ma,\ &c.
\end{align*}\]

The rings do not seem to be intended as full rimes; and it cannot be said that the -go in vir-go is any better rime to the -ta in por-ta than the former syllable vir- is to the syllable por.—W. W. S.

P. 525, l. 9. Thanks to the patient researches of Professor Child and Mr. Ellis, and the grammatical rules of Dr. Morris, the scansion of Chaucer is now a tolerably easy matter.—W. W. S.

P. 532, l. 21. See a stave of Opitz; Müller, Deutsche Dichter, i. 204.—E. G.

P. 534. I think that Lydgate meant none of these lines to contain more than four accents; and I should, accordingly, be inclined to sink one of the accents in all the lines that are marked with five accents. Thus, I should slur over for in l. 3 (though this is awkward), How in l. 5, And in l. 7, Then in l. 22. Also, in line 20, I should put but one accent on spectacles, omitting that marked upon the last syllable of the word.—W. W. S.

P. 536, l. 5. Probably priestes should be priestes (as in the Globe edition), and was meant by Spenser to be pronounced as a dissyllable, just as he has what's bone, with whales in two syllables, in the Faerie Queen, iii. 1. 15. Scan the line thus:

And of [ten crost] : with the priest [es crewe].

The next line is too long; we want no accent on water.—W. W. S.

P. 537, l. 7. The triple measure, though not then common, certainly occurs as early as in the thirteenth century. The following is plainly an example of it:

Of ryb|audz y rym|e
ant red|e o my rol|le,
Of ged|elynges, gro|mes,
of Col|yn ant of Col|le, &c.

Wright, Polit. Songs, p. 237.

This is the very poem of which some lines are cited at p. 396 of this volume.

P. 553, l. 1. I should put no accent on and.—W. W. S.
P. 614. The extract from Dame Juliana Berners differs considerably from
the printed text in the Cambridge University Library.—W. W. S.

P. 641, l. 4. Band. Cf. bande, i.e. bound [used in the related sense of
"coupled" or "fastened"]

And some in lynes two theyr ryme aye bands;
But though my witte be not so curious
As theirs by ferre, to make it glorious, .
Into balade I wyll it nowe translate.
Hardyng's Chron. Proheme, st. 3.—E. G.

P. 644, l. 26. The "thirteen verses" consist of eight of one kind of rime, and
five of another. The runtle was divided into three couplets; and, at the end
of the second and third, the beginning of it was repeated—in an equivocal sense,
if possible; see Dict. de Treuoux.—E. L. S.

P. 685, note 1. MS. Coll. Gresh. 315, is now MS. Arundel 327. Printed by
Lord Clive for the Roxburgh Club, 1835.—E. G.

The title of the book is The Lyvys of Seyntes; translated into English be a
Doctor of Dyuynite clepid Osbern Bokenam, frer Austyn of the convent of
Stockclare; 1835. (Presented by Viscount Clive, President.)—W. W. S.

P. 686, l. 23. Hending is a mythical personage, whose father Marcolf is
fabled to have disputed with King Solomon. He certainly did not live in the
thirteenth century.—W. W. S.

P. 702, note 2. We can, on the contrary, always tell a French word from
an English one, by observing Grimm's law. The supposition that the word
to number can be found in Anglo-Saxon, or indeed in any Teutonic language at
an early period, is quite unfounded. The "one other language" here referred
to, is probably Welsh; and it is true that Pugh's Welsh Dictionary gives
Welsh etymologies for French and English words, but they are all unfounded.
The Latin language will enable us to resolve num-erus into a derivative from
the Aryan root nam, to distribute.—W. W. S.